



MOSAIC AND FRESCO BY PINTURICCHIO, AT S. MARIA DEL POPOLO, ROME. THE FIGURE IS IN FRESCO, THE BACKGROUND IN MOSAIC.

## DECORATIVE PAINTING.

By SIR WILLIAM RICHMOND, K.C.B., R.A. [*H.A.*], ALFRED EAST, A.R.A. [*H.A.*],  
and SOLOMON J. SOLOMON, A.R.A. [*H.A.*].

### I. By SIR WILLIAM RICHMOND.

**A**RCHITECTURE, the mother of the arts, fostered her children Sculpture and Painting as well as other crafts; they honoured their mother in the niches she erected for them, the walls she provided, and with metal and precious marbles her structures have been enriched by cunning craftsmen. Architecture, like to music, is an abstract art; it is *per se* a constructive art. It is, as it were, the skeleton upon which rest and reside all embellishment and ornament, whose delights are growths from out of her vitality. Perhaps she is the most poetic of all the arts, limitless in power of suggestion, boundless in her attributes of majesty, endless in her functions, from those which provide the palace to those which are the habitat of peasants. She is the co-ordinator of all design, simple, restrained, exuberant, or fanciful, or only useful.

Her votaries are builders who design and erect, sculptors who design and carve, painters who enliven her severe spaces with the glory of colour, craftsmen who bring glitter and sunlight into her darkest nooks as rays of light into a cavern. The very simplicity of motives of restraint gives to this nobly constructive art the foundation of her impressiveness. Late, indeed, in history, Architecture wished to go alone: she withdrew herself, or was withdrawn, too proudly from her children. Hence arose the danger that ornament might be stereotyped and of trade manufacture, painting cease to add its magical charm, and sculpture be relegated to an independent and solitary mission. This sterility, partly the product of Puritanism, partly the fault of painters who set out upon a new venture, is passing away, and

a return to a healthier union of the arts is growing, and evidently we are being brought closer into touch—architects, sculptors, painters, and craftsmen.

And, Sir, if I may be allowed to say so, this admirable change is in a large measure due to the Institute to which I have the honour to belong, because, more than in the past, the members of your profession are alive to the strength which union promotes. This Institute, more than any other artistic institution in Great Britain, is encouraging "fraternity," and taking more and more sculptors and painters into its confidence and within its ranks. Hence the Institute is becoming stronger, broader in view, larger in artistic enterprise, and, if I may speak for my colleagues, the sculptors, painters, and craftsmen whom you have honoured by election among you are gratified.

I feel quite convinced that sculpture will gain in dignity and restraint the more she becomes allied to architecture, and that painting in its highest branches, which are decorative, will also profit, and become more severe, less experimental, and less prone to ephemeral exploits.

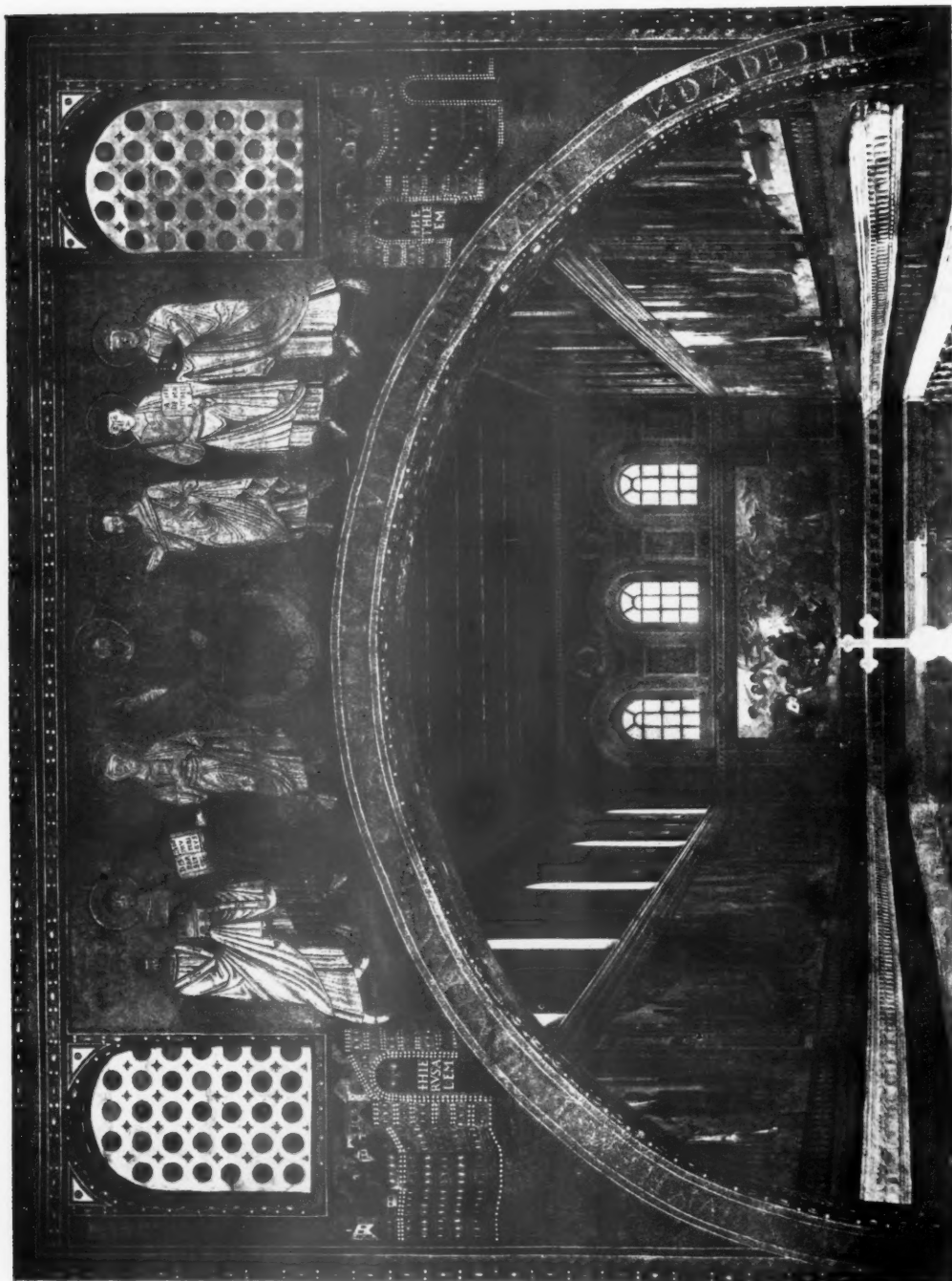
I believe that the time is not far distant when the three great arts, together with the crafts, may again become one thing, each learning something from the other. Styles will vanish, and with them trade decoration and all which tends to a superficial and commercial supply. You have asked me to say a few words to-night upon one special branch of the arts, "Decoration," in which is included mosaic and mural decoration. But before I do so may I suggest a hope that a similar chance of expressing their views may be accorded to the distinguished sculptors of whom we are rightly proud, and of whom there are so many? I say this because all who have watched and are watching the progress of English sculpture must accord to her exponents continued admiration and respect for their abilities, which will grow in affluence the more they are associated with the art of architecture, being an art which the public seems disposed to forget, and claim for it only a position as a trade of utility. The great traditions which bind the past of architecture, sculpture, and painting may have been temporarily severed, but only temporarily, because, as has happened before, they have been kept alive by a few serious workers who do not believe that a new art is possible, any more than they believe that a new man can be created; and the great principles which have made art to be the highest factor in true civilisation will grow in usefulness as we their exponents gather together in closer bonds of sympathy. Now to my immediate subject. Union is strength. We have to educate an inert public, too prone to amusements, too hurried in the race for wealth to use their higher faculties, to cultivate their observation, and enjoy in peace what is permanent and beautiful.

I fear that the delightful method of "buon fresco" is for the present an impossible one to pursue in London or in any towns which are subjected to the vitiating atmosphere produced by disintegrating acids which are more or less destructive to lime, which perishes under their influences; but in the country where pure air is still obtainable I see no reason why "buon fresco" should not be adopted with quite as much security as in Italy in times past. But the walls of buildings to receive it must be secured from damp rising to them, penetrating, or descending. It remains for the architect to provide dry walls, and to maintain them so by solid and scientific construction. There is, however, one "proviso"—neither in the mixing of lime for mortar joints for application with extended layers upon walls or for the mixing for an intonaco should sand ever be used, not even river sand, which in the present polluted condition of rivers contains substances which are enemies to the proper action of lime and to its endurance, and these impurities are extended to every globule of sand. Marble dust should be used instead for two reasons: it is free from any poisonous ingredients, it is far *sharper* than sand, far whiter, and is in agreement with lime in all particulars. All water, either in

the mixing of the lime and marble dust, or employed with the pigments, should be boiled before use. The palette must be simple; only the "earths" are perfectly safe. Fancy pigments are inadmissible. The painting must be direct and swift; care must be taken not to break up the forming crystals, to make sure of whose integrity it is unwise to work for more than four hours upon the same ground. It is also essential that the pigments and the intonaco should be ploughed together, so that they shall be incorporated within the intonaco, and not only lightly laid upon it, which if done the thin skin formed upon the intonaco is apt to sever itself from its foundation and fall off in powder, for the pigments have not been incorporated with their bed. I have examined carefully and minutely many frescoes in various parts of Italy; the result of investigation has proved to me quite satisfactorily that, provided there is no poison in the atmosphere, damp is the only enemy which fresco need fear. Retouching a fresco in tempera is dangerous, for two reasons: first, because the water necessary to the process is apt to set the lime into action anew, and so reduce the power of its pristine stability. All the frescoes which have stood best are untouched by tempera. The great and special beauty which "buon fresco" provides is a luminous quality more striking than any other method of mural painting; and, further, the very swiftness of technique which is indispensable ensures that subjugation of minute details to general aspect so essential to all dignified decoration must be observed. To be successful, all preliminaries, studies, and cartoons must be absolutely certain both in their relation to design, forms, and colours; so that the painter when he paints has only to think of his difficult but most fascinating technique. Subdivision of the various stages of development must be rigidly adhered to.

"Buon fresco" is obviously out of the question upon the outside of buildings in England; even in Italy it has failed to stand the climate. Mosaic is adaptable to exteriors as to interiors, but to be effective mosaic must be used lavishly, as in S. Mark's, in Santa Sophia, and in many churches and chapels all over Italy, especially in Ravenna. But mosaic demands another kind of design and drawing than any other material for decoration. It is, in fact, "building," building a design in little bricks of blue, red, gold, or silver; therefore the design which would be adequate and acceptable in fresco or tempera will not be so in mosaic. The translations of pictures into cubes is obviously absurd. Wonderful *qua* industry, as well as skill, are the mosaic pictures in S. Peter's, in Rome; but as works of art they are surely quite worthless.

Mosaic can do what no other method is capable of, but it cannot imitate except inadequately. It is an art that must be learnt, and it is a very difficult art because of its restrictions as well as on account of its wealth of possibilities, which belong *to it, and to it alone*, of all decorative methods. There are some essentials of it, one gold and silver, another blue, red, and white. Green should be used with care. The design must be clear, the drawing severe, the accidents few, the light and shadow rare. Is it not true that an architect should build for mosaic decoration if he intends to use it? He will give plenty of domes, semi-domes, alcoves, because mosaic looks best upon curved surfaces where it is least likely to come into competition with pictorial design. Not that I think plane wall surfaces should not receive mosaic—far from it—but an equal restraint from pictorial qualities is as necessary to their proper embellishment as upon curved surfaces; simple form, severity of design, few tints, much gold, and quality are the essentials to good mosaic. A building to receive mosaic should have few mouldings or frames; the framing of mosaic pictures should be executed in mosaic, and stringcourses as well as mouldings should be so designed as to be in harmony with the style which is essential to mosaic, and that is *severe*. I think that it was William Morris who said once to me, "A good barn with a barrel vault, many windows well recessed but small, several apsidal nooks, one stringcourse carried right round the walls,



MOSAIC, SAN LORENZO, ROME. (SIXTH CENTURY).





MOSAIC, SAN VITALE, RAVENNA, (SIXTH CENTURY).

plenty of arches, and then cover it all over from top to toe with mosaic, how splendid it would be!" For whatever the architect designs should receive his careful attention; he may have in his mind an ambition for colour, for sculpture, or for a simple unadorned building. It is not much use to *dot* decoration about; surely it must rather be within the great scheme of the architect's invention, and growing out of it as an essential part of design, than an *application* here and there.

Where ornament does not grow out of the main structure, being a part of it, is it not futile and therefore artificial? And here comes in the necessity for coalition. So, if the architect decides to make a sumptuous piece of coloured decoration, he and the other artist, his coadjutor, must work together, from the first initiative to the last point of completion, if the final result is to be severe and homogeneous. I conceive that the designing of a building is very much the same as the designing of a picture or group of statuary: first, a rather vague vision, which gradually is formulated into a structural substance. We painters think sometimes in colour, sometimes in form, rarely of both at once; we determine that this picture is to be highly coloured, that one is to be as severe in form as possible; and I apprehend that much the same system of choice actuates the architect in the process of his aim or the quality of design which is paramount in his mind at its initiation. So it follows, does it not, that the architect must consider his decoration while he is initiating the plan for his enterprise as well as the elevation? Herein, I think, lies character!

I can quite conceive mosaic being used now as lavishly as it was centuries ago, and according to modern methods of architectural design, treating also of modern subjects so long as they are severely designed as a Japanese might do them; and also that the architecture in which they are contained shall be modern in all essentials, not necessarily at all Byzantine or Romanesque, but simply that it shall be in harmony with the material and spirit of its decoration. And here comes the difficulty: to do this the architect must be original, but on the base lines of traditions, not necessarily at all of those which belong to "styles," but on his erection of his own "style" upon the basis of congruity and fitness which the study of great examples has taught. To my thinking, in a well-built mosaic the construction is never hidden or the joints concealed; they certainly never were in the best work, the white or red joint giving quality to the tone and colour, as the marks of the brush in a good painting being left with judgment enhance, and do not detract from, an agreeable effect. The modern system of laying the cubes close together conveys the impression of an oleograph—an undesirable comparison surely. Of course in the treatment of floor mosaic another question arises; there it is impossible to leave the tesserae apart, except in so far that they shall be held tightly by the cement. My experience has been that the mosaics which look best from a distance have a good wide joint between every cube; and especially is this the case where gold or silver is employed, otherwise the metal obtains an unpleasant brass or tin appearance, which leaves much to be desired. Of course there are many other considerations worth mentioning, but I have no time to do so in a short Paper.

The next best method for wall decoration to "*buon fresco*" is tempera painting upon a dry wall of lime and marble dust. The tempera used is the yolk of egg only, not the white; everyone, I suppose, knows that the yolk of egg contains a large quantity of essential oil, which when dry—and it takes a long time to dry thoroughly—becomes as hard as the hardest varnish. The colouring matter is sulphur; if the yellow tone is objected to, the sulphur can be extracted while the oil remains. But I think this is undesirable, because the yellow tint gives a very agreeable tone to the white lime. Lime well slaked and old is the best white for all tempera purposes: it was used by the illuminators, "that or ground egg-shells." But it must be very old and have lost its fire completely, though not

its binding qualities. Almost all colours can be used with egg. They must be ground in water, not in spirit, and then reduced to a fine powder. The only vehicle besides the egg is white pure wine and water, and with certain colours which are apt to dry rather "husky" a little fig-juice or sugar, but very little, may be used with advantage. Blues and lakes require this treatment if they are to bear out in their brilliancy. I have tried many modern systems, Gambier Parry's and what is called spirit fresco, but I do not like any of them. Egg painting has stood the test of time; many of the wall paintings at Pompeii are in egg, and all the tempera pictures and wall paintings in Italy which are not fresco or wax are painted with egg tempera.

Wax painting is another method well suited to our climate, but it has always failed to be successful when wax has been incorporated with oil; wax and oil do not mix. Pure wax painting is extremely fascinating and very simple. The ingredients are the best wax dissolved in turpentine; a little naphtha added to them retards drying. The wax should be bleached quite white, and dissolved in heated turpentine; when cool it should have the consistency of thick pomade. The powder colours should have been ground in turpentine. They should then be mixed with the wax tempera and put in covered jars. The quantity to be used can be withdrawn from the jars and set upon the palette. The best palette is a glass table under which a spirit lamp burns, the heat from which prevents the pigments from drying upon the cold glass.

The wall to receive wax painting should be prepared with lime and marble dust. When perfectly dry it must be coated with a good layer of wax and turpentine, which should be finally burnt into the intonaco with heat from an iron or brazier. The process of painting is quite simple if the painter bears in mind to keep his tints separate, as in mosaic; when complete the surface is fused by heat and softly polished with a soft silk rag.

This is painting in wax. The method may be seen in the National Gallery exemplified by portraits on wood of the second century A.D. found in Egypt, and in many of the wall paintings at Pompeii and those also at Herculaneum.

I have tested some Egyptian wall paintings and have found that they were executed in wax and mastic; but I apprehend that these were done not with a brush at all, but with pastels composed of pigments ground in wax and mastic, and were applied to a warm surface, probably heated by the sun, finally the tints were fused by artificial heat. All the wooden sarcophagi placed in Egyptian tombs were soaked in wax and spirit.

Wax painting is perfectly durable on a wall; it is not so on canvas, because a blow from the back will cause it to scale. In England it would be advisable to burn the wax well into the wall with artificial heat. Oil painting upon a wall is quite inadmissible. If Leonardo da Vinci had painted his Last Supper in fresco or tempera it would have existed till to-day. All oil colour on walls where there is the slightest damp from behind blisters and scales. Indeed, oil painting should be entirely abjured in decoration. Every essay that has been tried in that vehicle has proved a failure. Viollet-le-Duc's patterns &c. in Notre-Dame are failures; every essay, notably in St. Cross, in Norwich Cathedral, and in others where oil painting has been adopted upon walls, has proved a grim and terrible failure; it is opaque and unpleasant both in colour and surface, and never can assume that brilliancy and refinement of tint which belong to the other temperas. Raphael painted one panel in oil on a wall—a figure of "Justice": it looks black by the side of the fresco and tempera pictures.

May I here start with an axiom? All decoration should be done upon the wall where it is subjected to environment, and not be *applied*. One cannot but feel in the "Pantheon" in Paris, that so much of the decoration done there is pictorial and not wall painting; even those refined and delightful designs of Puvis de Chavannes are pictures which would look better framed and in a gallery than they look upon the walls of a church among so much solid

architecture. Their treatment is *atmospheric*; hence the wall bears the appearance of a great mist, which reduces its character of support.

It is safer, swifter, more sure, and more delightful work to paint straight upon a wall than to paint and then apply. Of course it demands energy and swiftness of execution to do it well. The environment, the light, tend to stimulate the painter in a way that a studio light can never do. Taken from their light and environment wall paintings *should* look wrong, and they do; so a decoration painted in a studio, however well it may look there, never looks right when it is set up in its proper place. I would urge painters to execute their works *in situ*, notwithstanding much personal discomfort, even in a dark corner, because that dark corner is the place of the picture, which if painted in full light of a studio will be quite disappointing when it is placed in an obscure light; and the reverse holds good also. We all know how much every easel picture loses when placed in another light than that in which it was executed, and how slight a change of light affects its aspect. And if this holds good in a minor matter, how much it must do so in a major. No, depend on it, wall decoration should be all done *in situ* if the result is to be satisfactory. All design is extremely sensitive to environment and lighting. Which of you architects would like your building to be removed from a hill to a valley, from a street to the country, from a gloomy city to an illuminated plane? I conjecture that you would be displeased!

And the same law of fitness holds good as regards sculpture. A statue designed to be set in a niche should belong to it and to nowhere else; and more, it not only belongs to its immediate but to its less immediate surroundings also, and is out of place away from them. Take, for example, those noble efforts of sculpture upon the exterior of Rouen Cathedral. Beautiful as they undoubtedly are as separate works of art, they belong to *that* façade, and would be out of place elsewhere. They harmonise with the architecture from which they are growths, not appendages. As there is unity in the main structure of a building, a consideration in regard to light and shadow, regard for surroundings and their silhouette as affecting a contemplated design of a building, so that unity must be preserved throughout, and that unity must be generated in the mind of an architect, who the more he is in touch with sculptors and painters, the more he will realise that his art and theirs are ruled by exactly the same fundamental principles, and as they work together each artist will acquire broader views and a more comprehensive regard towards his own special art when he thinks in conjunction with his colleagues.

Of course we all know that, being unaccustomed to colour in or among architecture in modern times, prejudice is strong. I daresay some of us would be shocked if we saw the Parthenon, Westminster Abbey, and most of the English cathedrals highly coloured, but there is no doubt that they were, and further, that uncoloured buildings are of modern invention—I mean dating from the late sixteenth and early seventeenth centuries, at the period when both sculpture and painting were growing away from structures to the detriment of all the arts. Everyone here knows this to be true. There is considerable difficulty for a painter accustomed to execute small or moderate-sized works which are to be framed and exhibited, when he finds himself confronted by commanding restrictions. The geometric or architectonic treatment of pictorial design in England has been extremely rare. In a period when a good deal of mural painting was more or less in fashion, when Verrio, Thornhill, and others of the same genus were working, wall painting was quite misunderstood. Indeed, we may say, and with truth, that previous to the middle of the last century wall decoration, in its true sense, was non-existent in England; it had ceased to exist with the seventeenth century, and even before. I am now speaking of pictorial rather than pattern design. All designs from Giotto to Raphael, either in fresco or tempera, are decorative in the distribution of masses of colour, of shapes, of silhouettes; they were conceived geometrically, however cleverly the geometry may have been



concealed. Rhythmical design is impressive, monumental. The poetry and meaning of line bears relation to metre and rhythm in verse; but this is a subject so important, so interesting and absorbing to contemplate, that it would be quite out of the question to do more than allude to it in a short Paper.

Certain colours "carry," others do not; certain colours retain more or less of their brilliancy at a distance. Dark reds and blues, however brilliant they appear near at hand, become black when seen from afar; dark green becomes a dirty brown. The telling colours are white, yellow, all the ochres, red up to Indian red, pale greens, and pale middle blues. Our early English decorators were extremely interesting colourists. The decoration of the Angel Chapel in Winchester is an admirable example of fair and delightful colour. Mainly it consists of pale, middle, red ochres, and white; and I *think* that the tone which appears to be blue from below is composed of nothing but black and white, which, by the way, among warm tones is a mixture which produces a very gentle and refined blue. That the ancient Greek decoration was extremely simple there is no question. Pliny's list of the colours upon a Greek palette is probably quite accurate. I expect that the wall painting of the Greeks was a kind of cross between the vase painter's design and the sculptor's relief. There could have been no confusion or spottiness. The Greek mind abhorred confusion or absence of definition. There are in the Museo Borbonico in Naples two or three Greek pictures, quite small—one of Perseus and Andromeda, which is as fair as a good Whistler, only definite, and beautifully drawn; also a little marriage piece, coloured as a garden is in spring, and others, which give a very fair idea of what the Greek masterpieces of decorative painting were like. Arguing from these little specimens, probably painted by Athenian or Magna Græcia itinerant artists—because we know that even in those days, and earlier too among the Egyptians, there were pattern-books already—the splendour of the celebrated wall paintings in Athens has not been exaggerated by historians.

And now, superficially indeed, I have put before you a very few ideas and a little result of experience. I have not alluded to any of the photographs which I have lent to the Institute for the evening. It will be pleasant to talk over them together presently.

## II. LANDSCAPE PAINTING AS A MEANS OF DECORATION.

By ALFRED EAST, A.R.A.

I WILL not attempt in a Paper of ten minutes to enter very fully into the claims of landscape as a medium of decoration. I would rather endeavour to point out to you that it has some claims in that direction for your consideration, and to ask you to give the matter a little thought in view of such a purpose. In the suggestion of this idea I am labouring under a very serious disadvantage in my inability to point out to you many eminent authorities of the past to support me. But I don't want their authority or their support; I want yours. It is all very well to be able to refer you to this authority or to that, and to shelter oneself behind some accepted precedent—that is a comfortable refuge for the destitute. I don't wish to refer to the dead masters. I would rather refer to living men and women, and ask you this question, and I should like to have your answer formed upon the actual merit of the claim rather than an answer found after a search for precedent. There is too much reference to precedent and, if I may venture to say so, too little confidence in ourselves. We forget these very precedents were formed by the men who had the courage to do a new thing because they esteemed it just and true; and why should we not have the courage to do so

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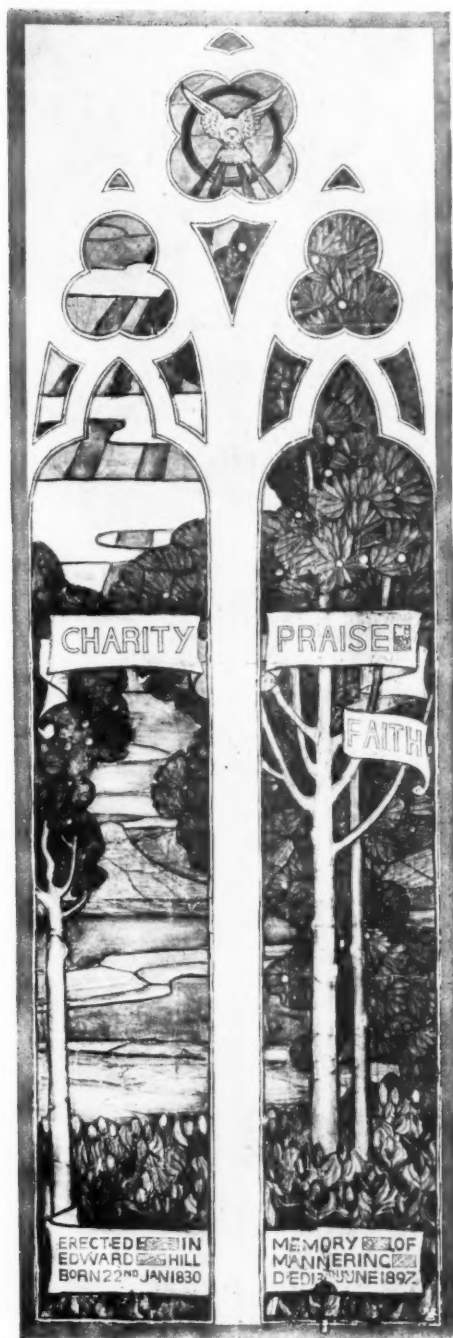
ourselves? It is so easy to write or speak of things already accomplished, and to point out their qualities and peculiarities, and to talk of dates and names of their producers; that is all very well for the historian, but we have to accept the responsibilities of our own time as they had; and I believe that when people deplore the loss of this art or that art, they would better have said that we had lost the courage which, in the past, had produced them.

In these days we have been almost compelled to specialise, and to such an extent that we have become somewhat blind to the claims of other branches of art, which might be useful aids to architecture if intelligently used and in their proper sphere. In this respect has the art of landscape painting greatly suffered. It was born into the world hampered with associations from which it took a considerable time to shake itself free, and I am not prepared to say that it has done so even now, as I shall attempt to show later. In its very earliest days it was relegated to a corner. It was seldom allowed to show itself, and, like most youngsters, was sometimes allowed to be seen, but not heard. Alas! it has often been seen in the past showing the influence of that strict régime under which it was brought up. Its childhood was marked with that prim seriousness of deportment which characterised its elders. Instead of the joyousness which should be associated with youth and hope, it was told to keep its place, and that place was always in the background. So little was landscape painting esteemed, that it was only used as an accessory to the figure painter; they said it was a nice foil to their figures, a kind of velvet plush upon which to display their gems. It was scarcely tolerated when it did attempt to start out on its own account. They succeeded in making it conform to the rules that governed their own household. That was a concession, and when it dared to exert its entire independence it met with their astonished surprise. They would scarcely allow it to have a name, for we see in early landscape the title of the picture derived from the introduction of some small incident of minor importance and of insignificant value. Why, gentlemen, not long ago, a farmer asked a cattle painter if he would paint his prize cows, and, after the price had been arranged, said: "Yes, that is all right, but you will throw in a bit of landscape." So it was frequently with some of the old painters. They threw in a bit of landscape, and generally of a very poor quality. But what could you expect since the patron got it for nothing? Even as late as the time of our grandfathers, it is said that a would-be wag of a figure painter shaded his eyes at the varnishing days at the Royal Academy to keep out the light of one of Turner's suns. It is also told of a more obscure painter of genre that he put up his umbrella when he came near one of Constable's storms. They thought landscape painting amusing.

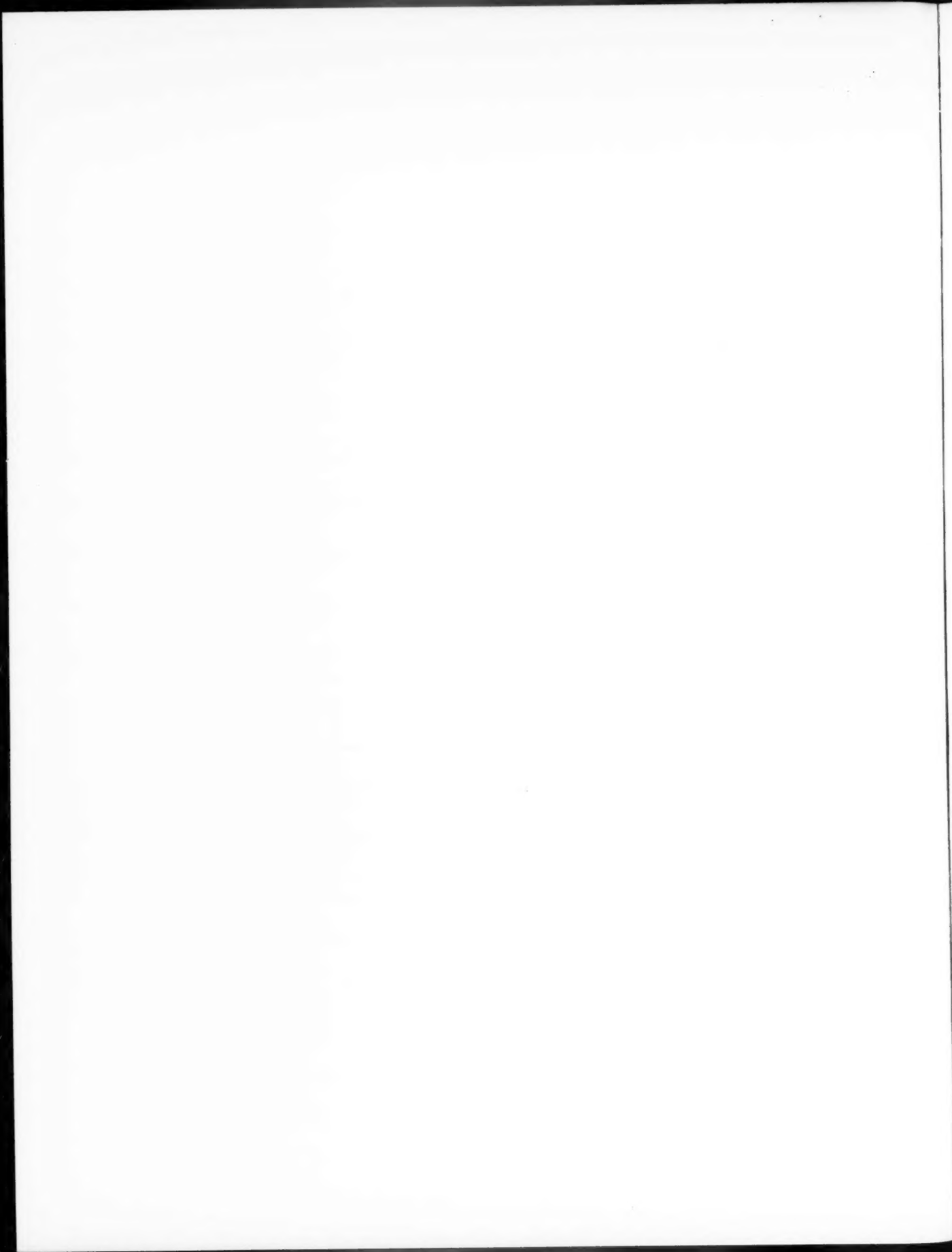
I have said that landscape painting has not yet gained its complete freedom, or worked out its full destiny; it has been almost ignored as a medium of decoration. It is true that it has been countenanced by the paper stainer, and now and again a bit of it is put into glass. But the architect has kept it, like the figure painter, strictly in the background. It has practically been ignored in the desire for the reunion of the family of art. Fruits and flowers, painted and carved in stone, have had a period of prosperity, enhanced frequently by the joy of gambolling cupids of superb rotundity, who are supposed to symbolise to men and women great thoughts and high ideals. These industrious youngsters are

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*Description of the Stained Glass Window in the New College Chapel, Avenue Road.*—The design is symbolic of the character of the man to whose memory it was erected. The predominant quantity is the olive tree, representing peace; the oak to the left, strength. The river of life flows through the plain after it has passed through the mountains, which represent the difficulties of his early life, and at length finds its way to the flowery fields of success. The rays of the spirit of faith unite the whole composition.—A. E.



STAINED GLASS WINDOW DESIGNED BY ALFRED EAST, A.R.A.,  
IN THE NEW COLLEGE CHAPEL, AVENUE ROAD.



never at rest: if they are not offering you extravagant quantities of fruit and flowers, they are posing as workmen with mallet and chisel, or in their lighter vein gambolling over your ceilings and cutting capers between your architectural features. They are always up to some mad prank; and, not being satisfied with the warmth and comfort of your rooms, have crept out over your doors and windows where the chill air has turned them into stone, caught as it were in the very act of emptying their urns of fruit on the heads of the passers-by. We have had also decorations of the fruits of the earth painted realistically in those meretricious borders by Raphael in the Vatican; but what of the great and beautiful earth itself? Not from the time of Raphael to the time of the gay Fragonard, whose incident was more suggestive than his art, do we find pure landscape accepted as a medium of decoration. If it has received some attention in certain isolated cases, it was treated with extreme caution and diffidence. Even in the work of that great master Puvis de Chavannes, he feels he must introduce important figures, were it but to give the *raison d'être* for a title. I will ask you seriously, Is there no room for landscape painting as a medium of decoration? Would it hinder the aim and the intention of the architect to use it to decorate his buildings? Could it not conform to all his conditions as to scale and colour? Nature has an unbounded range, from the winter's snow to the full rich tones of autumn, and between these seasons she offers you an inexhaustible supply of beautiful and suitable arrangement of form and colour. Nature is generous enough were men brave and strong enough to make use of what she offers them.

The architect may desire a certain colour arrangement to complete the object he has in view; does he think that he can find what he wants in landscape? He has, I think, the right to demand certain conditions as to scale; that the scale of the decoration should be suitable to the scale of his building, and to refuse anything that would belittle his conception of suitability; he has also the right to refuse anything that is alien to his ideal. But I think you will agree with me when I say that to accept these conditions, and to work within them so that there is no apparent effort in so doing, is in itself an artistic accomplishment. I believe he has no reason to fear that in the adoption of landscape he endangers any of these principles; he may find in such decoration the sentiment of his architecture, the purpose of its being supported. If he has built a place of worship there is absolutely no reason why the walls or windows should illustrate the lives of the saints. This was well enough in an illiterate age when they may have been necessary for other purposes than decoration. But to-day, when we have a wider horizon of thought, we may feel in the grand repose and peace of nature the elements which will suit his purpose, which will be to the thoughtful as beautiful and as suitable as the literary story. There are things in nature which suggest a lofty purpose in their creation, and which reveal the high purpose of the Creator. There are also materials in landscape by which the artist can convey the sentiment of praise, if a decoration be as I describe, and conform to the first principle of decoration, namely, fitness for the purpose, and it can express a sentiment as pure, as high, and as noble, as a composition of figures, which may or may not express something that is not entirely decorative; for such compositions often lose in their decorative qualities in proportion to their gain in their illustrative qualities. I would not for one moment say we should not have figures in decoration, although we have the authority of Arab architecture for their exclusion. I would ask you, is there no place for landscape? That is my question. I cannot imagine any member of this Institute tolerating for an instant any loud assertiveness of decoration in which anecdote completely distracts the attention of the spectator from the fine proportion of his building. He is not annoyed, like the painter, when the spectator remarks, "What a beautiful frame!" You want nothing to hinder the conception of perfect completion, wherein all the arts which are employed for a final end shall sing



together. A building is artistically complete where everything is in its right relation, where all the values are just. My claim for the consideration of landscape painting as a medium of decoration is that it can conform to your high purpose, and that it does conform to your just demands.

### III. By SOLOMON J. SOLOMON, A.R.A.

SINCE you, Sir, invited me to take part in this symposium, in spite of the consciousness of my shortcomings, I felt I could but obey your summons; for it occurred to me that in inviting me you were perhaps recalling the remarks I had the boldness to make on a former occasion anent the position of the architect and the painter.

Your own, if I may say so, admirable Presidential Address—so sympathetic and so well received—touching as it did the same ground, and the fact that Sir William Richmond and Mr. East were to treat this subject of decorative painting in their respective methods, encouraged me to believe that it was one which the body of architects desired to consider in all its bearings.

With the short time at my disposal I propose to devote myself to some practical issues: in the first place to suggesting some answers to the objections raised by architects when discussing decoration; and, finally, to making an appeal for the establishment of a School of Decorative Art.

It is generally urged that the finances at the architect's disposal do not admit of the inclusion of the painter's art in his schemes. Well and good. But the edifice outlives the author even when it immortalises him, and he, more than any other artist, may be permitted to provide for the future. Granted he cannot see his way to complete the decoration of the building, let us say a building of a national character; the kind of erection that might well contain some pictorial record of its history, its national utility, its character—some provision, I would suggest, some spaces allotted, some indications given to future generations to carry further the work the lack of time or means at his disposal constrained him to forego—he might well make. And did he fear to lose that hold over the whole of his work he rightly claimed, why not go a step further, and broadly indicate the kind and style of decoration he would have others introduce?

Another architect will find that our variable climate plays tricks with existing canvas decorations, causing them to sag and loosen, and thereby to detract from, rather than add to, the dignity of the *salle* which they are intended to ornament. This difficulty is of course found most frequently in ceiling paintings, and the fault lies, I presume, with the use of too large a surface of canvas, when sometimes the architectural features which should be real are imitated by the painter.

When the ceiling is really architecturally treated as it should be; when, for instance, in the great ceilings of the Doge's Palace, a vast framework is designed to contain pictures of varying shapes, such as oval, octagonal, oblong, square, and others conforming to the spaces of the interstices left; when the surface of painting is but a third of the whole, little real danger would result. That these architectural features are almost invariably necessary is demonstrated by the fresco decoration of the ceiling of the Sistine Chapel, where painted imitation of a framework was resorted to by Michael Angelo within which to arrange his series of subjects.

Apropos of fresco, few practical men would in this climate, or, in fact, in any other, use a fresco ground for painting, when the "mat" surface, its chief quality, can be obtained by

the use of suitable mediums, and when far greater richness of effect can be produced by other methods now ready to our hands.

The danger of discoloration in these days of electric lighting is a question that need not be laboured; and for a general answer to the fears expressed it is only necessary to turn to France, where most public buildings are decorated by the painter, and where none of these technical troubles to which I have referred are at least apparent; and allowing for the slight difference of climate, all that is necessary in our own to obviate them is a little extra care, a little more foresight.

I would crave your attention more particularly to the suggestion I would make for the promotion of a school of decoration, not with the object of competing with existing schools, but of supplementing them.

Perhaps it would be as well for me broadly and tentatively, so that there need be no misunderstanding as to the direction at which I am aiming, to give you some idea of the institution I feel, I am sure with many others, is becoming more and more a necessity—a school common to the architect, the sculptor, painter, glass designer, and wood carver, for the use not only of the advanced student, but equally for the full-fledged craftsmen in the various arts who desire a special training in the arts of decoration.

Professors there would be representing all the branches concerned to lecture and to teach. Studios furnished with reduced models or studies of pictorial decorations in their settings, applied sculpture, glass, wood-work, and so on. All conceivable facts, measurements, scale, proportions, anything and everything for the use of the student that could be collected, carefully tabulated, and arranged. And then one little bit of detail. The creation of travelling studentships, enabling students to travel in pairs. An architect with a painter, an architect with a sculptor, and so on, with provision to make reduced copies of fine examples of art in their settings: the results going to enrich the school collection, so that by degrees these models might replace the photographs or other less useful authorities.

Now that I have submitted to you vaguely the kind of institution that is in my mind, let me try and prove its necessity and its possible advantages. I shall deal mainly with painting.

To begin with, in France there is a school of decorative painting in the Beaux-Arts, and there is no lack of demand in that country for the product of those schools.

In the days when the decorative artist took into his studios student assistants, there may have been less need for a school; but even then the experiences gained, apart from the all-important technical ones, were limited to one or two styles only. In these days of innumerable styles of architecture a wider range of architectural knowledge and of cognate decorations is imperative. Most decorative pictures are built up on architectural lines, and more often than not architectural features are abundantly introduced. We know already what is thought of the painter's architecture. And here would be an opportunity that no self-respecting master-builder would willingly let pass, to put right the errors through which he has suffered so long, perhaps, in silence.

Should a benign confrère of yours desire, even only from philanthropic motives, to engage a decorator, he would probably be at a loss to find the man he wants; he would not willingly confide in a painter who has not had some technical training and experience, be he ever so good with his easel pictures. And I should not blame him for his reluctance to gamble in chances. Practical men know that he who would essay such work without proper equipment, and who has to learn his drill on the battle-field, is doomed to initial failure. We all know, and some of us can speak feelingly of, the man who, after spoiling his chances, begins to see what he might have done. Even Sir Joshua Reynolds discovered, rather late in the day, that he had been painting pictures, and not designing glass, for the windows of St. John's at Oxford.

At this school the architect student will work in the company of sculptors and painters. Each will learn to sympathise with the aims of the others, and so in later life be prepared to work, as they should, into each other's hands.

Without such a school, where the chords of tradition can be gathered in and handed on, each would-be decorator must begin with much loss of time and labour *de novo*. He will feel tied far too closely to certain fixed models. He must spread his roots instead of his branches, for there is little real and abiding progress where the evolutionary link has been snapped, and the unaided experience of a lifetime, spent as it must be in much travel, observation, and perforce empirical effort, is inadequate to the calls of fine decorative art, except perhaps in the case of a genius.

There is already too much amateurism rampant in this country. We snap up too many ill-considered trifles, and the kind of knowledge we seek without an adequate training in youth is uncertain, and so often unreliable.

The advantages of a decorative school, to which almost every painter and sculptor should go for at least a year after the completion of his usual training, should be very great. They are too obvious for me to enumerate in detail before such an audience as this, who, I believe, would see in it similar benefits for the student of architecture.

It should react most beneficially on the general art of the country. A sort of broadway would be created along which the young artist would discover direction, and not go losing himself in the scores of byways in which he is induced to wander in the hope of discovering new ground, congenial soil, only to return, often too late, to some worn path, after losing, as he so frequently has to confess, many valuable years in his capacity of free-lance.

Again, a fresh stimulus would be made to a demand which is lacking to-day, partly because of the want of unity that has been felt among the varied artistic workers—which condition of things one rejoices to see is now giving way to a better understanding between them.

To this improving condition is due the possibility of discussing such an idea as the one I have ventured to advance, which should bring us all on a common ground to do what we can for the good of the arts.

## DISCUSSION.

The President, Mr. JOHN BELCHER, A.R.A., in the Chair.

SIR ASTON WEBB, R.A., *Past President*, who rose at the instance of the President, said he felt himself altogether unworthy to propose the vote of thanks, but he did so with the greatest pleasure, although with much diffidence. One thing he could speak of with certainty, viz. that they had all enjoyed a most enchanting and delightful evening, thanks to the three gentlemen who had favoured them with their Papers. One mistake only could he find in them—viz. that they were too short. It had, he believed, been impressed upon the authors that they were not to take up more than ten minutes; but they could have done very well with at least twenty minutes or half an hour from each. He was afraid it might be laid at the door of architects that they had not always given due opportunity for decora-

tive painting. It had, however, been shown that evening that there was a desire to alter this state of things. On the other hand all would admit that in our damp climate there were difficulties in the employment of decorative painting. Sir William Richmond, whose knowledge was so great in this particular branch, had given them some valuable suggestions as to the execution of decorative painting, and these would be printed in the *JOURNAL*. Damp was not the only obstacle they had to contend with. He remembered the case of the chancel arch of St. James the Less, Westminster, where the whole of the wall over the arch was decorated by Watts with a great subject; but within twenty years it was invisible, and it had had to be replaced by mosaic. He had not the technical knowledge to know what

media were employed for that painting; but when failures of that sort occurred, it made, not only the architect, but also that unconsidered morsel the client a little hesitating before he adopted this mode of decoration for his building. Sir William Richmond had referred to the closer alliance that was being brought about between the arts of painting, sculpture, and architecture. He (the speaker) was only expressing the feelings of architects when he said that their desire was to work more and more with painters and sculptors. He did not think architects were the assertive persons that they were said to be. There was nothing they would like better than to have their walls decorated by painters of ability. But if they were to obtain the co-operation and the help of painters of to-day to decorate their buildings they must see that their architecture also bore the print of to-day; they must impart to it some modern feeling which would inspire the painter with modern feeling for decoration. To go back to a strictly traditional Gothic and to expect modern painters to fill in their spaces with strictly mediæval figures was more than could be expected, and if those were the lines they were going on they would fail, and fail disastrously, in gaining the co-operation and support they looked to from painters and sculptors. English painters of Hogarth's time painted large spaces on buildings which were to become permanent. Hogarth—the father of English painting, as he had been called—in gratitude for the benefits he received at St. Bartholomew's Hospital, painted the great walls of the staircase there, and his work remained to the present time. All would regret if the necessary enlargement of the hospital should necessitate the removal of those paintings. In Dean Street and other streets in Soho, even in very poor houses, whole staircase walls would be found painted from top to bottom in a great style by English painters of about the same period. He was not sure that the painters of the present day were so ready and willing to paint staircases as their predecessors appear to have been. That might be the fault of the architects. But if it were so, he was sure they were all prepared to try and alter it. There was a magnificent opportunity waiting for the decorative painters in the great Roman Catholic Cathedral at Westminster, where the architect had entirely subjugated himself to the painter, and had left great vaults and arches without a single architectural moulding upon them. They were looking with a little anxiety, but with great hope and with great interest, to the way in which the painters of this country were going to finish that building. Sir William Richmond, in speaking of mosaics, had laid stress upon the desirability of showing the joints. Architects were very much alive to this in their own branch of work: brickwork and stonework put together in the right way should show the joints;

their work was greatly enhanced and improved by it. The old bricks of Hampton Court Palace varied from an inch and a half to two inches, and the joints were an inch wide. The effect was that of white lace-like work on the brickwork, which destroyed the heavy red, and gave a charm to it while it was new, without waiting for age. Another point referred to by Sir William Richmond, which must appeal to all painters, was the advantage of decorative painting over easel painting, in that it was painted for a position which could not be changed; that the light in which it was painted was the light in which it would be always seen. They all knew the great difference there often was between a picture in the studio and as seen in a room. That was often put down as the fault of the architects—that their rooms were not suitable for pictures. He would venture to suggest that perhaps it was the studio that was not suitable, and that the picture was painted under a somewhat false conception. People will not dine or sleep with a top light—there is no doubt about that. Another point of recent years was the extraordinary liking for white in their houses and buildings; he had heard it called the leprosy of whiteness. No doubt it saved an immense deal of trouble; there was no need to consider about it; the whole thing was painted white, and done with. But that was not decorative painting; they must look to the painter to help them to decorate their buildings in some more intellectual manner than by merely painting them white. Mr. Alfred East had given them a very delightful Paper—far too short—on the advantage of landscape for the decoration of buildings. He did not think it required any pleading at all: a landscape, a sober landscape such as Mr. East himself painted in long panels, he could imagine, would look extremely fine along the wall of their own Meeting-room. He wished Mr. East would do them one, just to show how it ought to be done! In sculpture, too, trees had certainly been largely employed as decoration. Mr. Frampton and others were fond of dividing their subjects with standard trees—stems of trees with leaves on the top—it had become a general form of decoration, and a very charming and effective one. He could assure Mr. East that there was nothing against trees so far as architects were concerned. Passing on to Mr. Solomon's very suggestive Paper, his principal point was that they should have schools for decorative painting. That they must all agree with. One difficulty of the decorative painters was that painters as a rule—and they admired them for it—liked to do their own work with their own hand. As regards great buildings, domes, arches, and great wall-spaces, it seemed to him that that was an ideal of perfection that could not be carried out; the help of others must be secured; and it would be the highest

aim of a great painter to train others in his school to assist him in carrying out the work which he designed. In decorative painting the great thing was design, and when that design was settled in scale and in colour, it was absolutely essential that others should be called in to help the painter to execute it. All the great Italian painters had such help. Verrio, who painted the great picture at Christ's Hospital, had tried to do it all himself, and had had to give it up when it was half through to young men, who completed it very badly; but if he had bestowed all his time to composing and designing the decoration of the whole, and had given it to others to work out, the result might have been better. He did not understand Mr. Solomon to suggest that they should have a new school, because there were the foundations, and very solid foundations, of two excellent schools in which this work which he proposed could be carried on. There were the Schools of the Royal Academy, where students in painting, sculpture, and architecture worked side by side; and the Academy endeavoured to encourage this by giving to students from time to time a commission to paint on the walls of the Academy premises some of the designs for which prizes had been awarded, and some of these had been successful. If that could be carried further, they would have made a very good commencement. There was already a wish for the architectural and sculptural students to work together and have classes together, and that seemed another way in which Mr. Solomon's idea might be carried out. Then there was the Royal College of Art at South Kensington, which for years had been working on those lines, and which in Stevens's time had produced a great deal of excellent work, and was at the present moment producing excellent work also. Both the institutions mentioned merely wanted the recognition and encouragement of the public to do what Mr. Solomon proposed. In a very small way he himself had had the help of the students of the College of Art to paint a ceiling, and they had done it extremely well, and had, he believed, enjoyed doing it. He was now calling in the help of some of the student-sculptors to carve some figures on one of his buildings. It was an encouragement to them, and they entered into it with great enthusiasm. It would be a pleasure to any architects who employ any of these young men to work upon their buildings, taking the trouble to control and advise them, and impressing upon them that both painting and sculpture, in connection with architecture, were full of difficulties and restrictions; but they soon found that the joy and pleasure of getting over those restrictions and difficulties amply repaid them for the trouble they had been put to. He had great pleasure in proposing a most hearty vote of thanks to Sir William Richmond, Mr. East, and Mr.

Solomon for their most suggestive and delightful Papers.

PROFESSOR BERESFORD PITE [F.] said he rose with very great pleasure to second the vote of thanks to the distinguished artists who had done them the great honour of coming there that evening to read their most interesting and valuable Papers. He was also very much obliged to Sir Aston Webb for mentioning so clearly the fact that at the Royal College of Art there was in existence practically the system that Mr. Solomon desiderated, and he hoped that early to-morrow morning Mr. Solomon would pay them a visit. He would there discover not only that the students in the four schools, of architecture, design, modelling, and painting, worked together; not only that they were obliged each one to share in the work of each of the four schools, but that in the course of the year they travelled abroad in two series to work together—painter, architect, sculptor, and designer. Happily they had two sets of travelling studentships, a long one of three months, which was awarded in each of the four schools, and a short one of some six weeks, which was also awarded every year. Mr. Solomon, he knew, would be very much encouraged by hearing that his good idea had been already favoured with execution by their paternal Government. Groups of painters, architects, and sculptors travelled together, studied together, brought back their work together, and showed that the day had come already when those artists were working hand in hand. Might the happy day soon come when ladies and gentlemen present would have the privilege of employing them! Mr. East would have to convert the sculptor, before he converted the bricklayer and stonemason, to a landscape as a means of decoration. What was meant by decorative painting? Was there not a lurking idea that a decorative painting was a picture without atmosphere and perspective? He fancied so. That idea would have to be dispelled if landscape was to become a means of decoration—that solemn and beautiful and altogether modern art which took the moods of Nature, with her mists, and her distances, and her lights, and transmitted them so delightfully by canvas into an enduring reality. But if that art was to sacrifice those fleeting, evanescent moods of Nature, to wave the atmosphere away, to solidify the perspective, and take its place between pilasters and solid moulding, it would have to cease to be landscape art. It would become Japanese pattern design, and as such very useful, very hopeful. Landscape would have to pass through the crucible of sculpture before it could come down to the level of the more homely but more practical building art. But was not decorative painting after all, was not decorative art after all, or was not the decorative picture after all, a picture which was merely suited to a position?



No definition as to the absence of perspective was needed, no definition as to absence of atmosphere was needed, provided that the decoration was suited to its position. He must confess a whole-hearted sympathy with Sir William Richmond's criticism that when atmosphere was represented on a wall the sense of solidity necessary to that wall vanished; that the mind could not at once comprehend distance in panel which supported superstructure. They were unfortunately compelled by custom to admit distance and perspective into such panels; but that recognition revealed the fact that they had lost, unhappily, the real sense of building; the real sense of enjoying the value of the whole; the real feeling of enclosure and support which was the basis of architectural art. Till they thought through their stucco, and through their wall papers, and felt the bones within their building, they could not derive genuine architectural satisfaction from the design of its structure, or the structure of its design. This was a very important question which had been brought before them that evening, and he was very much obliged personally to the Council and to the President for making it the subject of discussion. He ventured to think that no subject was more important. During the last century they had witnessed pass across the scene some of the greatest painters of English history. They had now with them artists who were second to none; and during the same period they had had architects who had ventured to arouse within their breasts some hope that, after all, England was not a second-rate country in architectural matters: their ecclesiastical and their domestic art could challenge comparison with the art of any other country in the world; and one was glad that it was so recognised by Continental nations now. But, unfortunately, the great painter and the great architect had not yet been fused in the architect (he must call him the architect) who could decorate; he had not yet come. Now why was that? Probably the fault lay in education; but before they could predicate the education necessary to remedy the default, they must recognise the fact that no architect could by any friendship, or by any mere community of idea, or any artistic fellowship with the painter, succeed in inducing within that painter the architectural sense. And conversely the painter could not infect the architect by friendship, or by a sense of sympathy, or by a mere expression of harmony of ideas, with his standpoint. A school of decorative architecture had to be formed, and had to be formed from the roots upwards; and he ventured to think that if architects would recognise that they were living in an age which demanded great buildings, but had not got an architect to decorate the great buildings, they would see that there was something besides construction, essential though that was; that there was something besides the antiquarian squabble as to the character of the style, important though

that was; and that there was something besides the professional politics which were eating into the vitals of the Institute, and which were really destroying their enthusiasm for their art; there was something more essential to the existence of architecture as an art which they had not yet laid hold of. This subject was brought before them once in a way; septennially, practically, they had the pleasure of Papers such as they had had that evening, and then for the next few months they should resume their professional political squabbles. In the early part of next Session they should discuss Education, then go back to their squabbles again. Then they should have a President who would suggest a Paper on mosaics, and then go back to their squabbles; then have something new, and then back again to their squabbles. If they really recognised that they were living in an age which demanded greater decorative building, which demanded a school of architects able to undertake the decoration of those great buildings, he thought they should have taken the first step towards realising that there was a scope for education in this matter, and that the mere sentiment, which had been so eloquently expressed and pleaded for by Sir William Richmond—and they knew how deeply he felt it, because he reverted to it again and again—represented a real need; and it was their duty as architects to recognise the fact that they had neglected decoration; that they had been concerning themselves with matters far below the full measure and scope of the architect's ideal; and that there was in this matter of the proper decoration of their public buildings a field for them to enter in and to take possession of, and to supply a great public need. He would only just suggest to them when they began to contemplate the whole subject that it lay far beyond the ken of those who merely thought it was necessary to call in a sympathetic painter to decorate a great building. They had to go behind the structural ornament, and begin to realise the first principles of ornament as decoration, painted or laid into the spaces of their architectural forms. They had to take good care to discuss its value, and its placing, and its relation to the ornament by which it was laced down, and by which it was tied to the building. They had to feel that they grew from the structure through the form to an increasing value of material, such as marble, bronze, gilt, to pure colour in all its fulness and richness; on which, again, they laid the flaggee of the goldsmith or the fine ornament of the lacemaker, and to pass from it into the sphere where figure decoration became apposite. Possibly into that sphere might then come chiaroscuro, atmosphere, and the higher qualities of didactic art. All this lay before them—and they did not touch it. Happily, the Institute was now in possession of a prize which it was able to devote annually to a student who was prepared to take up the study of

colour decoration, which was now awarded annually only for historical studies. The student went abroad on historical study. Practically there was no one here yet with any higher ideal than that of just feeling the responsibility of recognising the fact that there was such a thing as colour decoration. Might they that evening take a solemn vow to forswear professional politics and come back to the fundamental principle of the Institute, and seek to advance the art of architecture in that very great field that lay open to them at their doors.

MR. H. HEATHCOTE STATHAM [F.], in supporting the vote of thanks, said he should like to say how much he admired the practical character of Sir William Richmond's Paper. They could always have plenty of theory, but Sir William Richmond, in his Paper, had given them the practical experience of an artist who had been working in those different materials and studying them, and really telling them how the work could be done. He was also very gratified at hearing Sir William's remarks about mosaic, which he (the speaker) had always thought was so peculiarly a form of architectural decoration, because it was a built-up picture, a kind of architecture on a small scale. He ventured to suggest whether, in talking of decorative art, and especially decorative painting, painters and writers on art were not often making a confusion by using the word "decorative" in two different senses. The very first time he had the pleasure of meeting Mr. East he remembered his remarking that landscape painters were just as particular about their lines as architects were. He (the speaker) replied that he had never had the slightest doubt of it. Every picture, whether a landscape or figure picture, had to be decorative in line; if not, it had no *raison d'être* as a picture. But then, surely, there was a second sense in which the word "decorative" was used—that of the painting or piece of sculpture which was in some way subordinate to the architectural lines, and which gave up a little of its own individuality. There was a remarkable passage in the Life of Burne-Jones in which some one, in reference to his picture of the Three Queens weeping over Arthur, wanted to know why he did not give them a little more individual character. The faces were all the same. And he said, "Well, if I had made them individual characters, what would they have been? They would have been Margareta and Agnes and Dolores deeply affected by a recent domestic bereavement." Burne-Jones wanted to keep them above that, on a perfectly ideal plane. It might be said that Burne-Jones carried that a little too far; but that was an illustration of the fact that when they had to use art, simply regarded as a decoration for architecture, it had to give up some little of its individual life. Coming from that he should like to remark upon what Sir William Richmond said: that it was such an important element in decorative painting that it should be executed in the midst of its

surroundings. It was a very remarkable thing that the French, who had done more decorative painting than any other nation, had lately given that up; they had found it much easier to paint an immense picture in the studio and then paste the canvas on the walls afterwards. He could not help thinking, in going through the French *salons* and seeing some of these enormous and rather coarse pictures, how much they had lost through being painted away from the site; that they were not in harmony with it; they were so self-assertive, as one might say. When they came to consider the question what decorative art meant, and how far landscape could really be decorative, it appeared to him that landscape essentially meant distance. It meant successive phases of distance. Professor Pite anticipated him in saying this, but he quite agreed with his remark; everything that people called decorative landscape (he had seen a great many of them in the French Exhibitions) came down to this, that they were quiet, rather flat landscapes, with not a very great effect of distance and no very great disturbance in the atmosphere. He thought decorative landscape of that kind could have a very fine effect combined with architecture, but he did not think it touched the highest point of landscape art in itself. In fact, surely the easel picture had a claim to be regarded as a separate thing. One might paint a landscape which was a little flat and rather subordinate in order to form part of a decorative scheme; and then one had an easel picture landscape, like most of Turner's, which was put in a frame so as to be divided from other things and so looked into as an individual work of itself apart from its surroundings. Both sculpture and painting had a right to that individual life. In sculpture, again, look at the front of Wells Cathedral. The lower sculptures, those straight up-and-down figures in the niches, were purely decorative sculpture; they had very little expression; they seemed to be part of the architecture. When they came to the Resurrection series at the top there was far more movement and vigour; but that was all half-size; and he was not certain that it was not partly an instinctive feeling on the part of the architect that life-size figures would have destroyed the repose of the building. Mercie's fine group called "Gloria Victis," in one of the courtyards of the Hôtel de Ville in Paris, was a magnificent piece of sculpture which had its own story, its own action, and its own line. It was far too vigorous to be associated directly with the building; it was surrounded by an architectural court; and each of the two added to the effect of the other. But he remembered that as an instance of the power of sculpture to stand alone, and the fact that it really must stand alone if it was to be treated with all the vigour and life-like expression of which it was capable. One word about ceiling paintings, which had been referred to. Wherever a figure was used in a ceiling it seemed

to him essential that it should, as one might say, "float." The only ceiling painting, he believed, that Puvis de Chavannes ever painted showed two rows of figures with their feet at the sides and their heads towards the middle, the effect of which was that the observer did not know which way he was standing. He would instance as the right sort of thing the ceilings that used to be painted by the late M. Marioton, which everyone who went to the French *salons* annually must have noticed. They were not always what one quite liked in colour; but they had that floating effect, not the prosaic composition of figures standing upon the ground; they had the lightness of effect which seemed to be required in a ceiling. The conclusion he wished particularly to emphasise was that there were really two kinds of art—decorative art and individual art. Nobody was more convinced of the importance of regarding decorative art as the ally of architecture than he was. They had far too little of it in England; the Government gave far too little opportunity and encouragement to it; but he would only urge that individual sculpture and easel pictures stood upon their own ground, and were not to be scoffed at because they were not in the same sense decorative art.

Mr. J. D. CRACE [*H.A.*] said he had been delighted to hear that evening so experienced an artist as Sir William Richmond, who had had to confront enormous difficulties, and who, having learnt by those difficulties, brought them the fruit of his endeavour and of his experience. He believed it to be only those who had once plunged into the difficult arena of decorative painting who would ever be able to teach very much to architects in the way of what decorative painting should be. It appeared to him that they ought to begin by considering that decorative painting ought really to be painting which decorated in the sense of adorning the building; and that the building must from the beginning be the one thing to study. The subject of the picture was of course important in itself; but, regarded from the decorative point of view, it did not matter one bit whether the subject was a battle or whether it was a picture of saints; the point being that it should occupy both in colour and form the space that it adorned in such a way as really to improve the building. That appeared to him to have been largely lost sight of in the discussions of decorative paintings which he had heard before in that room. As regards the use of landscape in decoration, it was not an accident, nor was it ill-will, that kept landscape from being largely used decoratively. One might point to the fact that landscape was largely used even in quite early examples of tapestry. Why was that? Why should it be used in tapestry and not in wall painting? For the very excellent reason that tapestry was not structural, and therefore the

eye did not expect that support. But the only positions in which landscape could be legitimately used as decorative painting were those positions which were absolutely independent of structure. They might put a landscape in an arched recess where they felt satisfied that the arched form was really carrying the building; but to put a landscape along a wall, which obviously carried a structure, was at once to weaken the effect of their building. In Sir William Richmond's admirable remarks upon mosaics, with which, he supposed, most of them very heartily agreed, there was one point which he felt sure Sir William agreed with, though he had not mentioned it—that is, that whilst undoubtedly the buildings must be, or ought from the beginning to be, built with a view to mosaic, the angles should all be rounded. In all the old buildings in which mosaic was seen to advantage there were no sharp angles in the surfaces which were covered with mosaic. That was one point which seemed to him a little important in regard to mosaics.\* As regards the wax painting referred to, it should be remembered that, as with fresco, so with wax painting, where the atmosphere was very impure, wax painting had its drawbacks, because it was impossible to get the accumulated dirt and smoke off the wax painting; however hardened it might appear, it would always retain some of the dirt, and it was almost impossible to cleanse it. There was, too, another thing which ought to be borne in mind in the use of those media, of which wax painting was an instance, in which spirits of turpentine were largely employed, or more strictly oil of turpentine—namely, that all essential oils darken. That was really the cause of varnishes darkening, partly the gum, but also that the oil itself would darken. One had only to observe the behaviour of a piece of white paper dipped in turpentine, and put away for a few years, to see that that paper would have become as dark as brown paper. What happened with the paper was happening with the painting: from the day it was painted it went on darkening; and, although of course it was a comparatively slow process, the painting which was executed with a free amount of turpentine would never retain the beauty and brilliancy of the fresco where fresco could be employed.

Mr. E. W. HUDSON [*A.*] said he was sure they should all be delighted to see in practice Mr. East's theory of landscape painting applied to mural surfaces in order to form a judgment. As a

\* Sir William Richmond spoke of the desirability of wide joints between the tesserae of mosaic. Their advantage is not limited to the softening of tone which they afford, but is greatest in their quality of expressing surface, and therefore contour; in addition to which they assist in moderating the tendency of gold grounds to "silhouette" the coloured forms, to the loss of their colour. The wide joints help to keep gold and colour in the same plane.

J. D. C.

matter of fact Mr. East had put his theory into practice in a very unique stained-glass window in one of the churches in North-west London.\* He was sure that, although in their youth they might have been impressed with figures under canopies, and in their more advanced days with William Morris's stained glass, it was really a pleasure to look at this example, unique to his mind and to his experience, of landscape, conventionally treated, embodied in a coloured window in a Decorated Gothic church of modern days. If they would visit that church and watch—as he had done—the setting sun coming through that window, they would, he thought, be fascinated with the colour scheme. If they were, however, very much impressed with conventional glass, and visited the church upon some very dark wintry day, perhaps their old conviction might not be so easily upset.

THE PRESIDENT said that a short time ago he saw in one of the papers a paragraph headed "A new use for walls and solid structure for the purpose of decorative treatment." He thought at once that this must have been written by one of his friends the painters, but he discovered that it was written by the engineer who was describing the new Ritz Hotel, where he apologised for the use of walls as being necessary to keep out the weather, and as some advantage for the internal decoration of the building. As architects they hoped they might long make use of their walls for constructive purposes. But it might be well for them perhaps to take the hint, and see that their walls were suitable, and provide places also for the painter. They had learnt somewhat of the use of sculpture in giving expression and meaning to their buildings, to the purpose they were to serve, and to any historical interest in connection with them; so they wanted to learn how the painters also could help them by their decorative work. But the great point they had learnt that evening was, it was essential from the very inception that the architect, the sculptor, and painter should all work together, or if they could be united in one person, so much the better. It was essential that sculpture and painting should form an integral part of the building, so that it should not be considered complete until these were supplied and had their place. It was quite true that architecture had something to say; but it could say it so much more strongly, so much more eloquently, if it said it by the aid of sculpture and painting. With regard to the form of decoration, he felt that there ought to be a place for each of the different methods of which they had heard that evening; but one thing they had learnt was that there should be no atmospheric effects admitted on the constructive parts of the building. All parts, piers, arches, and chimney breasts, and places which

were absolutely intended to be solid and do actual work, should be treated with flat decoration, something that had no perspective in it. But he saw no reason why under large arches or panels a greater freedom should not be allowed and perspective introduced. In some cases they knew how valuable and important that would be. In the *Stanza* of Raphael's in the Vatican, with those two wonderful pictures of the "School of Athens" and the "Dispute of the Sacrament" as it was called, they had in the case of the former the architectural perspective carried on into the panel with a vast distance, so that it looked like an immense addition to the room: it made a splendid background for the figures, which were thoroughly in scale with the building. And so on the opposite side, in the "Dispute of the Sacrament," they had a delightful piece of perspective: the clouds above curved to meet the arch above that, and also a bit of landscape in the distance; but the figures, of course, were the important groups, arranged in perspective, so that the whole effect was to give immense size to this otherwise rather small room. The impression made upon him for some time was that it was an immense room, but he found it was quite a small room. The effect of these two immense panels gave such distance and such a delightful air of freedom that it seemed to him a very excellent example of that method of decoration. The treatment of ceilings had always been a puzzle to him, and he did not propose at that late hour to say anything about it. It was a difficult problem that architects had to deal with, decorating ceilings. As for the school which had been advocated—the school of decorative art—Professor Pite had said they were doing admirable work at South Kensington, and he hoped if it was possible at the Royal Academy there might be an improvement by allowing the students to mix much more freely than they had done, and to have subjects set to them which they might carry out together—subjects in which the architect, the sculptor, and the painter could work together. They would then gain experience by the limitations of their respective arts, and not only follow them out, but work together through their lives. There was no doubt that both painting and sculpture in their respective places had a special message to deliver, if one might so speak, quite apart from architecture; but they would find that architecture could aid them also in their respective work; that to the sculptor the architect could supply a setting for his work, and to the painter a frame for his subject and assist him by giving him effective light and proper position, and enabling him to illustrate with colour some purpose distinct from the building in which it was placed.

SIR WILLIAM RICHMOND, R.A., thanked the Meeting for the kind reception they had accorded

\* New College Chapel, Avenue Road.



his Paper, and called their attention to the photographs hung round the room that he had sent down for the audience to look at. An inspection of those, he said, would be infinitely more valuable than anything he could say further.

Mr. ALFRED EAST, A.R.A., said he was very much obliged to the Meeting for their kind reception of a subject which he believed had not been thought of sufficiently, and one that so many people had troubled over. Of course the question of perspective had been introduced by all decorators in the past, by Giotto and Cimabue, and right down through all the ages; and yet it was objected to in landscape. There were, in his view, two aspects of landscape. One was the easel picture; the other was the decorative treatment of landscape—pure, severe, and conventional—and it was for the latter that he pleaded that evening. It could be treated conventionally, symbolically, if they liked—as conventionally as that of the figure, with this advantage, that it did not distract them with the assertion of an incident or an anecdote. They all felt when they went to a new country and visited a city that the first thing that struck them was its architecture; they formed their opinion on its sculpture, on its civilisation, and its architecture; it formed a means by which they felt that the painter and sculptor and architect would all like to be united in one more effort for the praise and glory of the art. They should not recognise the question of limitations of their art in any way. They should try to work together in the accomplishment of their great art.

Mr. SOLOMON J. SOLOMON, A.R.A., referring to Professor Pite's remarks, said that he had no idea, and was pleased to see, that the education of the art student at South Kensington was being carried out on the lines he had tried to express as the necessity for the art student; but he would add, as he had said already in his Paper, that the school for which he was pleading was not to be established with the object of competing with existing schools, but of supplementing them. The art student when he finished his course of training did not quite know what to do next. A year of decorative art, he thought, would give him that necessary direction. It seemed to him that there was a certain amount of confusion as to what was meant by decorative art. He bowed to the superior knowledge of Professor Pite on a subject of this kind—that certain forms of decoration must necessarily belong absolutely to the wall. But then, he asked, what position did Paul Veronese hold—and Raphael? After all, they must have some niche; were they going to suggest that they were entirely wrong? When he spoke of decorative art he had more particularly in his mind the school of Veronese; and we might hope that under such influences a body of men would one day be able to decorate adequately those spaces that might be left in buildings to illustrate their nature and character.



9, CONDUIT STREET, LONDON, W., 25th Mar. 1905.

## CHRONICLE.

### Prizes and Studentships 1905-1906.

The pamphlet giving full particulars of the Prizes and Studentships offered by the Institute for the year 1905-1906 is issued to members with the present number of the JOURNAL, and is on sale at the Institute, price 3d. The prizes and subjects are briefly as follows:—

**THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS**, open to British subjects under the age of forty.—*Subject*: "The Biography of a British Architect (deceased) practising in the Nineteenth Century."

**THE MEASURED DRAWINGS MEDAL AND TEN GUINEAS**, open to British subjects under the age of thirty.—Awarded for the best set of measured drawings of any important building—Classical or Mediæval—in the United Kingdom or abroad.

**THE SOANE MEDALLION AND ONE HUNDRED POUNDS**, open to British subjects under the age of thirty.—*Subject*: Realisation of the ideal mansion described in Bacon's Essay "Of Building," beginning at the words "First then, I say, you cannot have perfect a palace, except you have two several sides."

**THE PUGIN STUDENTSHIP: SILVER MEDAL AND FORTY POUNDS**, open to members of the architectural profession (of all countries) between the ages of eighteen and twenty-five.—Founded to promote the study of the Mediæval Architecture of Great Britain and Ireland, and awarded for the best selection of drawings and testimonials.

**THE GODWIN BURSARY: SILVER MEDAL AND SIXTY-FIVE POUNDS**, open to members of the architectural profession without limitation of age.—Founded to promote the study of works of Modern Architecture abroad, and awarded for the best selection of practical working drawings, or other evidence of special practical knowledge, and testimonials.

**THE OWEN JONES STUDENTSHIP: CERTIFICATE AND ONE HUNDRED POUNDS**, open to members of the architectural profession under the age of thirty-five.—Founded to encourage the study of Architecture, more particularly in respect to

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Ornament and Coloured Decoration. Competitors must submit testimonials, with drawings exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*.

**THE TITE PRIZE: CERTIFICATE AND THIRTY POUNDS**, open to members of the architectural profession under the age of thirty.—*Subject: A Design, according to the Principles of Palladio, Vignola, Wren, or Chambers, for an Open-air Swimming Bath with an Arcaded or Colonnaded Enclosure.*

**THE GRISSELL GOLD MEDAL AND TEN GUINEAS**, open to British subjects who have not been in practice more than ten years.—Founded to encourage the study of Construction. *Subject: Design for a Stone Skew Bridge.*

**THE ARTHUR CATES PRIZE: A SUM OF FORTY GUINEAS**, open to British Subjects who have passed the R.I.B.A. Final Examination at one sitting during 1904 and 1905.—Awarded for the best set of testimonies of study submitted for the Final Examination, and for studies of Classical or Renaissance, and of Mediæval Architecture.

**THE ASHPITEL PRIZE: BOOKS VALUE TEN POUNDS**.—Awarded to the student who distinguishes himself most highly in the Institute Final Examinations 1905.

#### Architects' Benevolent Society.

Sir Aston Webb, R.A., presided at the Annual General Meeting held at the Royal Institute on the 9th March. Among those present were Mr. T. E. Collcutt, Mr. George Scamell, Mr. G. T. Hine, Mr. H. H. Collins, Mr. Wm. Woodward, Mr. C. H. Brodie, Mr. F. W. Hunt, Mr. Wm. Grellier, Mr. T. M. Rickman, Mr. Reginald Roumieu, Mr. Edwin T. Hall, Mr. Ambrose Poynter, Mr. Henry Lovegrove, Mr. Percivall Currey, and Mr. W. Hilton Nash.

The Annual Report of the Council, as follows, was taken as read:—

The Council of the Architects' Benevolent Society in submitting their Fifty-fifth Annual Report to members have to record a year in which possibly the existence of the Society was never more amply justified. Whatever may be the cause, the fact remains that more numerous applications for grants have been received than usual, and many of these applications have called for special sympathy and help. The Council fortunately have been able to meet the unusual demands made upon them, and have expended £950. 19s. in the payment of pensions and in the relief of deserving cases—the largest sum ever distributed by the Society in one year. It is interesting to note, as indicating the steady progress of the work, that the sum granted to applicants ten years ago (1894) was £589. At the end of last year, however, the Income Account showed a deficit of £47. 9s. 1d.

The Council hope that, as on a previous occasion when the income had been exceeded, a generous donor may come forward to make good the arrears.

During the year £539. 5s. was received in subscriptions and £398. 10s. 3d. in dividends from invested capital. The sum of £45. 14s. 2d. was also received from the Inland Revenue in response to a claim for the rebate of two years' Income-tax.

With regard to the Capital Account, the Council have to report a falling-off in the donations, the sum of £37. 16s. 10d. only having been received—the smallest for many years. In addition to this sum, there was, however, a balance brought forward from the preceding year of £212. 11s. 3d., and legacies were received from the executors of the late Mr. H. Saxon Snell of £100, and of Mr. Chester Foulsham of £5. 5s. The Council were, therefore, enabled to add to the investments by the purchase of £200 New Zealand 3 per cent. Inscribed Stock at a cost of £174. 11s. The sum total of the Society's invested capital now amounts to £13,771. 3s. 2d. Notwithstanding the depreciation in recent years in the value of Consols, of which the Society holds £4,706, the total investments retain their cost value at current market prices. There is a further sum of £181. 6s. 3d. standing to the credit of the Capital Account in the hands of the bankers. Members are reminded that all donations are placed to the credit of this account, and that it has been the aim of successive Councils for many years to increase the stability of the Society by adding to the amount of its investments. It is much to be regretted, therefore, that the amount received in donations last year should be so much below the average.

As the majority of cases relieved by the Society come from the provinces, the Council note with much satisfaction that an appeal made in recent years to the Societies allied to the Royal Institute of British Architects has met with a sympathetic response. Last year the Leeds and Yorkshire Architectural Society (through their President, Mr. Bertram Bulmer) gave a donation of £10. 10s. and added their name to the list of annual subscribers. Towards the close of the year Mr. William Glover, a past President and liberal benefactor of the Northern Architectural Association, promised, through the honorary secretary of that association (Mr. A. B. Plummer), a donation of £300, with an expression of the wish that the Northern Association might have the privilege of supporting the claims of applicants coming from the counties of Northumberland and Durham. The thanks of the Society are due to Mr. William Glover for his handsome gift.

Sixty-six applicants have been assisted during the year, and ten pensioners have been paid their annual grants. One pensioner died during the year.

The Red Book was issued as usual in June, not only to members of the Society, but to every member of the Royal Institute of British Architects. The expense incurred, however, was hardly justified by the result, the number of annual subscribers being only increased by seven. In view of the comparatively small number of architects in active practice who contribute to the Society, the Council make an earnest appeal for more liberal support.

Six meetings of the Council have been held during the year, the average attendance of members being eight.

The Council have to record with deep regret the death of Mr. Arthur Green, Mr. Thomas Blashill, and Mr. Henry A. Hunt, all of whom took an active interest in the work of the Society. Mr. Hunt was one of the Society's auditors, and Mr. Green its largest annual subscriber.

Owing to the death of Mr. Hunt it was necessary to nominate a second auditor. Mr. Henry Lovegrove kindly undertook to fill the vacancy, and with Mr. John T. Christopher audited the statement of accounts.

The following gentlemen, being the five senior members, retire by rotation from the Council:—Mr. J. J. Burnet, Mr. J. H. Christian, Mr. R. St. A. Roumieu, Mr. G. Scamell, and Mr. E. A. Gruning. To fill the vacancies caused by these retirements the Council have the pleasure to nominate Colonel Robert W. Edis, C.B., Mr. H. L. Florence, Mr. G. Bertram Bulmer, Mr. F. W. Hunt, and Mr. Walter L. Spiers.

The cordial thanks of the Society are due to the Royal Institute of British Architects for office accommodation and for the use of rooms in which to hold their meetings, and to the Secretary (Mr. W. J. Locke) and his staff for their always helpful courtesy in any matter connected with the work of the Society.

The Chairman, in moving the adoption of the Report and balance-sheet, said that, as in the past, there had been before them many sad cases during the last year, and all members of the Council knew how urgent were the needs of the Society to meet such cases. It was the duty year by year of every occupant of that Chair to tell the same sad tale, and to ask for help—a tale of sorrow and sadness which through ill-health or accident might at any time apply to those who worked with and existed by the use of their brains and hands as architects did. One of the most useful things the Institute did was to give the Society the help it did—the use of its rooms, and in other ways. The officers of the Society carried out their work with the greatest possible care, and he had never heard that those who applied for help, who were often in a nervous and sensitive condition, and who were particularly liable to feel any slight or hurt, had ever received anything but the most sympathetic treatment at the hands of the Society. He must

again mention the small amount of subscriptions received in comparison with the number of architects, and they must really try and increase the number of subscribers in some way. He happened to be connected with the Artists' General Benevolent Institution—which included all artists—whose income was about £4,000, and the subscriptions to the Architects' Benevolent Society compared very unfavourably with that. Only 5 or 6 per cent. of the members of the Royal Institute of British Architects subscribed to the funds, which seemed incredible. Architects, to take the lowest ground, might regard the subscription to the funds of the Society as in the nature of an insurance, bearing in mind what the risks of life were. The Society did not go outside the profession for help, as they desired to do what they could for themselves amongst themselves. He was glad to see that Mr. William Glover had helped the Society in the way he had, and that he had done it in his lifetime, while he could receive their thanks and gratitude, and he hoped others might follow his example. Mr. T. E. Colclutt had given a donation of £25, and he (the speaker) would be glad to follow his lead and subscribe the same amount.

The Report and balance-sheet having been adopted, promises of £25 each from Mr. E. T. Hall and Mr. Wm. Woodward were made.

#### Obituary.

Charles Bennett Arding, *Associate*, elected 1857.  
Professor Ludwig Peter Fenger, of Copenhagen, *Hon. Corresponding Member*, elected 1886.  
Ellis Herbert Pritchett, of Swindon, Wilts, *Fellow*, elected 1901.

Samuel Joseph Nicholl (admitted *Student R.I.B.A.* 1843, *Institute Essay Medallist* 1845), *Associate*, elected 1847.

#### Appointments.

Mr. Edwin T. Hall [*F.*] has been elected Deputy-Chairman of the Board of Estates Governors of Dulwich College. Mr. Hall was also recently appointed a governor of James Allen's Girls' School, one of the group of schools administered under the Dulwich College scheme.

At a recent meeting of the Masters of the Bench Mr. John W. Simpson [*F.*] was appointed Architect to the Honourable Society of Lincoln's Inn.

#### The A.A. Building Fund.

A Students' "Smoker," organised by some members of the Architectural Association, is to take place at the Café Monico, Piccadilly Circus, on Tuesday 28th inst. All profits are to go to the Association Building Fund. Tickets are 2s. 6d. each; five for 10s.

## REVIEWS.

## LEADLESS GLAZE.

*Leadless Decorative Tiles, Faience, and Mosaic.* By W. J. Furnival. La. 8vo. 1904. [W. J. Furnival, Stone, Staffordshire.]

Under the title of "Leadless Decorative Tiles, Faience, and Mosaic" Mr. William J. Furnival has written a book of great bulk. Indeed, the title and the size taken together are misleading; for the author is by no means occupied throughout with the elimination of lead from glazes. Some two hundred of his pages are given up to a survey of the tile industry from the fiftieth century B.C. to the present time. Other pages (perhaps a third of the book) are devoted to a technical explanation of the processes of manufacture, and yet others to a not wholly necessary or satisfactory essay on the principles of design in tile-work. I have no quarrel with the inclusion of history and science in the volume; it is, in fact, well for the cause in which Mr. Furnival is interested that his book should show knowledge, not only of the particular field covered by the first word of his title, but also of past records and present processes. I only wonder that in wording this title it was not framed to express more clearly the scope of the inquiry.

It is in the eleventh chapter that Mr. Furnival really comes to grips with his subject, and here he is at his best. Much of the literature which deals with the subject of lead glazes, from the philanthropic point of view, is perhaps naturally more full of energy than of technical knowledge; but here in Mr. Furnival's work we have a handling of the subject which is perfectly dispassionate, and, in point of expert knowledge, thorough and practical. The writer does not allow enthusiasm to run away with him. He is not prepared to say that a manufacturer who has won his reputation by years of experience in the use of lead can expect success in leadless processes without giving to them the care that is necessary in every department of an art which, if it is one of the most ancient, is also one of the most treacherous in its results. He points out that the potter in all his operations is hedged in by a hundred laws and a hundred chances. The forces of chemistry, physics, and mechanics stand about him on every side, ready with a countless combination of minute circumstances to make or mar his work.

These odds are against him or for him, whether he works on his old lines or on new. He has, in fact, to baffle the enmity or seek the friendship of chance at every turn. And, again, he has human nature to contend with—that poor, obstinate machine for whose very welfare the battle against lead is fought—and the manufacturer who, for the interest of the experiment or for the health of his workers, sets out to do his glazing with other than poisonous means finds,

no doubt, like other innovators, that the men and women who should benefit by his changes are themselves the chief obstacles to his enterprise.

Six years ago, when Mr. Furnival produced his former book, *Researches on Leadless Glaze*, the total number of reported cases of lead-poisoning among women in the pottery trades reached an annual average of no less than 230. Happily this figure has been reduced in the interval to 47. As the author points out, this happy result should not be the cause of a hasty conclusion that the agitation against lead may now be discontinued; rather should we realise that the public discussion of the evil and the resultant measures have really been operative for good to a degree which augurs excellently for its eventual suppression. Legislative coercion, as Mr. Furnival points out, excites opposition, and the ultimate success of legal restrictions must depend on the tact and adroitness with which they are applied. "A more effectual course," here I quote verbatim—"a more effectual course to pursue in endeavouring to bring about the desired change is, perhaps, to discover and publish less injurious glazes and enamels than those in general use, and to let competition, common sense, and public opinion do the rest."

Obviously it is only under exceptional conditions that a work such as this book by Mr. Furnival can be produced. Men who are engaged commercially in the production of glazed ware are unwilling for obvious reasons—reasons which we respect as sound if selfish—to lay their workshop recipes before general readers in print. On the other hand, very few private workers have sufficient practical knowledge to be able to produce directions of real value. The book must therefore be welcomed as standing alone in its own particular mission; and if for a moment it seems regrettable that the subject of leadless glaze is outweighed by other and not wholly relevant matter, it must at the same time be admitted that the historical summary of the subject is not only very carefully carried through, but is also illustrated by a great number of well-chosen examples, some of which are admirably printed in colour.

Perhaps Mr. Furnival is too willing to quote. His own utterances are preferable to many of those which he borrows, and he need not, I think, have served up without disapproval the dictum of a pseudonymous contributor to the *Architect*, who said that "architecture with colour is or may be a fine art; without it only a science, a practical art, a business, or a profession." From this complicated falsehood I turn with relief to the author's own statement—simple and true—that "colour is a human need."

PAUL WATERHOUSE.

## ALLIED SOCIETIES.

## ABERDEEN SOCIETY OF ARCHITECTS.

## Registration.

The Aberdeen Society and friends dined together on the 24th February at the Imperial Hotel. The President, Mr. Arthur Clyne [F.], was in the chair, and in giving the toasts called on the assembly to drink the first toast to the health of the Patron of the Royal Institute of British Architects, the King, which was loyally honoured. In the unavoidable absence of Mr. R. G. Wilson, Vice-President, the Hon. Secretary read some interesting notes from him, and afterwards proposed the Royal Institute of British Architects. In replying Mr. Horatio K. Bromhead [F.], Past President of the Glasgow Institute of Architects, said that the Royal Institute would be pleased to hear that their toast had been received with such enthusiasm. When he joined the R.I.B.A. in 1872 he had the highest esteem for that body, and his respect for it had grown more and more since. It was a living and growing power that was not only doing an enormous amount of good, but was enlarging its aims and contemplating still further usefulness. Architects of the present day were united on the subject of education and other matters, but were drawn apart from each other by competitions for almost all important works. Architects of the past had not the facilities of the present day in the way of schools of architecture; but they had the gift of unbounded faith and love which urged them to the unwearying pursuit of architectural knowledge. The R.I.B.A. had inherited their high qualities, and from its early days had been increasing its inducements and examinations; but it was necessarily handicapped by the reaction that limited the number of candidates in proportion to the difficulties of the examinations. Of late the education question seemed to be dividing itself into two sections. The proposed Board of Architectural Education was perhaps inclined to object to legal compulsion, or to some of the difficulties that were said to accompany legal registration, and wished to soar into higher regions by setting up a high-class architectural school. That was a beautiful ideal. But perhaps the great majority wanted something more practical, something that would reach down to the bottom, to where the untrained men were grasping at work, and, if they had knowledge enough to bungle through it, offering to do it at a remuneration that rendered good work impossible. That was where legal registration came in, not at the task of supplying education to those who were anxious to get it, but at a compulsory examination to show the possession of education and knowledge and capacity before being allowed to enter a legally recognised profession. In his opinion legal registration must necessarily have advantages. It would set up an authority that would have a

powerful influence on competitions, for it would be able to influence every member. Architectural societies could only influence the better part of the profession. Legal registration would chiefly influence those who needed to be stiffened up, even against their own desire. The influence of registration would extend beyond architects into the region of those who had to do with architectural work.

The Chairman, replying to the toast of the Aberdeen Society of Architects, said that though the Aberdeen Society was not a large body, it was strongly bound together. Happily it contained, with very few exceptions, all the architects who were qualified for membership and practising at the present time in Aberdeen. He also thought they might claim that in a quiet and unassuming way they were accomplishing all the objects for which the Society was established, with a gratifying degree of success. It had been hinted to him that the Society was rather too modest, and perhaps if a little more publicity were given to its proceedings there would be a beneficial result. In the interests of the fine arts generally, he would advocate a closer union with the sister arts of painting and sculpture; but, when such association was applied to buildings, he held that architecture must be the dominant partner. On the part of municipal bodies the practice of placing in the hands of their own officials important architectural work of a public character had lately come into prominent notice. The R.I.B.A. as well as the general body of architects naturally regarded this with disfavour, as tending to lower the standard of the art and science of architecture.

## CARDIFF, SOUTH WALES, AND MONMOUTHSHIRE ARCHITECTS' SOCIETY.

## Annual Dinner.

The Annual Dinner of this Society was held at the Royal Hotel, Cardiff, on Tuesday, the 14th March. The President, Mr. Cholton James [F.], presided, and among the numerous company present, besides local guests, were the President R.I.B.A., four members of Council and the Secretary R.I.B.A., and several metropolitan members.

Mr. John Sankey, in responding to the toast of "Our Legislators," said that more attention should be paid by their legislators to the outside of buildings; at present all the by-laws appeared to relate to that part of them which was inside and underground. He would like to see the way made easy for those gentlemen who had no time or inclination to get into Parliament! He thought that the President of the Institute (Mr. Belcher) should be able to get into Parliament in such a manner. If they only had more practical men amongst their legislators the laws would be better than they were at present.

Mr. Edwin Seward [F.], proposing "The Royal



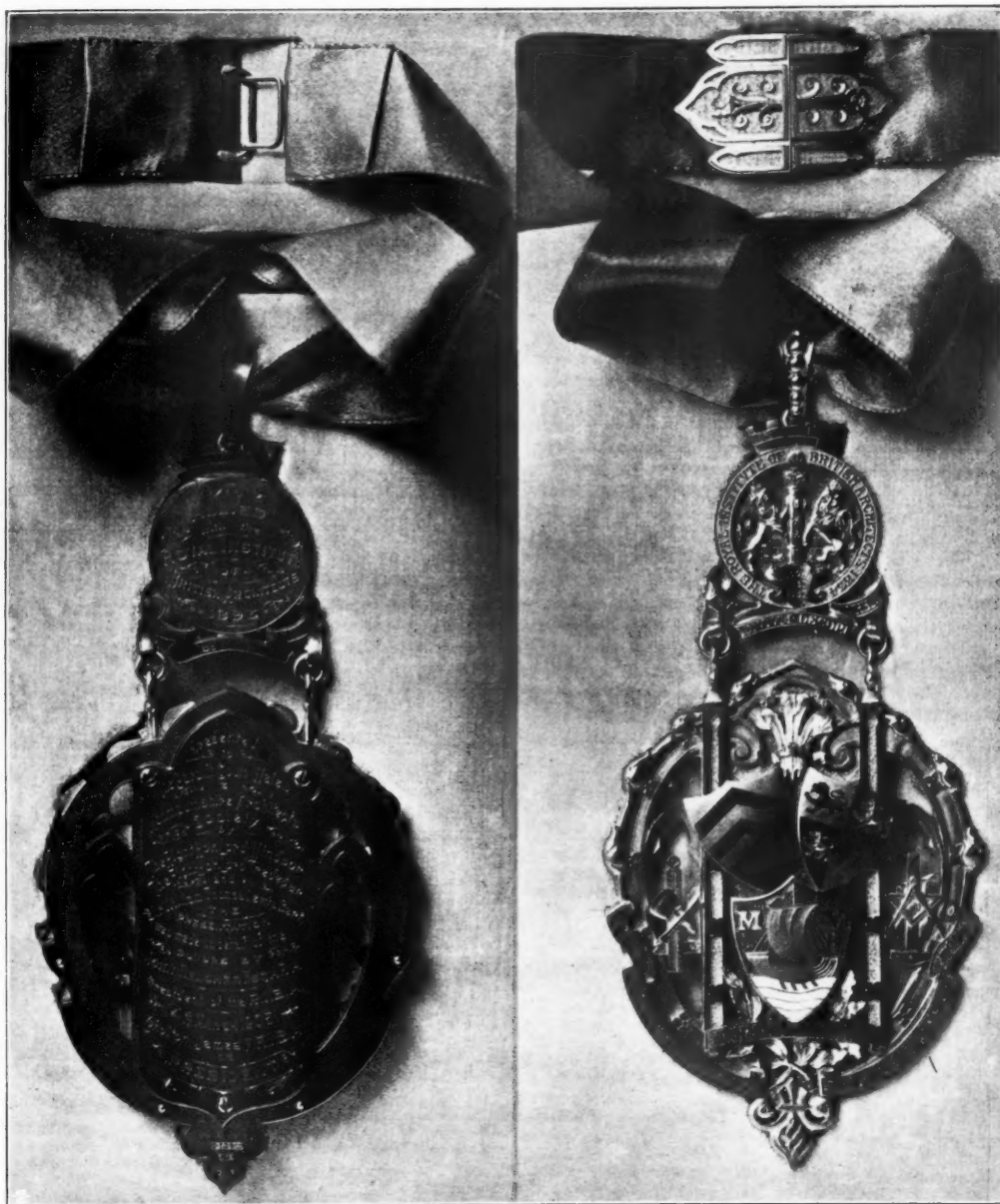
Institute of British Architects," said that the watchword of efficiency had belonged to the Institute for many years, especially in regard to those who were to be members of the profession. They in Cardiff were not so closely in touch with the great central body as they would desire to be; but it was a great pleasure to know that there was no subject which touched their interests but that the Institute was at their back—a place that could not be taken by any other organisation for the advantage of those who practised its profession. The Royal Institute of British Architects, he was glad to say, was their parent body. They had had some form of Society in Cardiff for some time, but it was the alliance with the Institute that put them on their feet. With regard to Mr. John Belcher, he felt that Mr. Sankey's comments were of the greatest appropriateness. He had foreshadowed an idea new to them; but they could not help feeling that architecture was a subject which received little or no attention in Parliament. How could it be otherwise when the gentlemen who represented them had to deal with domestic and foreign legislation? Therefore he hailed with much satisfaction what perhaps was only a partially expressed idea, for it had a good deal of "ought to be" in it. The same thing applied to some other professions. Some of them were well represented, but surely one place should be reserved in Parliament for a leading member of their profession. In Mr. Belcher they had one of what he might perhaps term the Parliament of Art—the Royal Academy. In Cardiff they were, he believed, only standing on the threshold of its architectural history. In purchasing Cathays Park, with the determination to build thereon splendid public buildings, it had put its hand to a noble task.

Mr. John Belcher, A.R.A., *President R.I.B.A.*, thanked the company for the enthusiasm with which they had received the toast. It was interesting to him, he said, to find that the proposer of the toast was one whose family had been connected with the Institute from its earliest days. He (the speaker) was himself no longer young, for he had discovered that it was he who signed Mr. Seward's certificate, and that gentleman was now one of the oldest members of the Institute in Cardiff. He was very pleased to be with them that evening, and to thank the proposer for his kindly remarks. He had no desire to enter Parliament, but he quite agreed with all that had been said with regard to Cardiff; and it was one of his privileges to be able to see what was going on in the different localities he visited. The speaker threw out the suggestion that it might be better if in the case of inviting officials of the Institute to the Allied Societies the invitations were to come in some sort of order, so that they did not have to visit only the senior Societies regularly. The Institute had responsibilities to all, and the more they kept in touch with the provincial Societies the better. On such an occasion as

the present they got a better knowledge of each other, and it strengthened the fellowship between them. There were special interests in regard to the Allied Societies, arising out of local conditions and circumstances; but that which was the primary object of them all was that the standard of their members might be raised and their efficiency increased, and that the art of architecture might be advanced. It was to be his honour and privilege that evening to present a badge of office to be worn by their President. Might he mention a conversation which took place between the representatives of two newly formed and rival corporations in London? One gentleman spoke of the great advantages they had in the shape of a beautiful town hall, &c. "Now," he said, "we have given a collar and chain to our new Mayor." The other contemptuously remarked: "Oh, but we let our old man go free!" He mentioned that, because it went to the root of the matter in presenting a badge. The President would be reminded that he was no longer free, but as the badge rested upon his breast the interests of the Cardiff, South Wales, and Monmouthshire Society would be ever present to him. By that sign he would be known as their representative, and they would be proud to support him as such.

Mr. Cholton James [F.] said he desired to thank them one and all for the very fine gathering which had assembled to honour the Society, and at the same time to honour himself. He thanked the Council of the Society for supporting him so well during his year of office; and also their Secretary (Mr. Edgar Down) for the very energetic way he performed his duties—duties which were not easy, and which involved a large expenditure of time and labour. They in South Wales, as in other parts of the provinces, had grievances against public bodies. Certain works for which public bodies were responsible ought to be done by competent architects. Competent architects also should be paid a recognised fee—for there were recognised fees in their profession. These public bodies distinctly stipulated that contractors for their works should pay the wages the unions demanded for the working man. They, however, as architects were asked as a profession to state their terms. Was it consistent? Was it not only fair and just while demanding for the working man his recognised wages that they as architects should receive their recognised fee? Surely the man who worked with his brains was entitled to equal consideration with the man who worked with the pick and shovel. The speaker went on to refer to the badge of office presented that evening. He conceived the idea of such a badge some three or four months ago, when he was told that the King would probably visit Cardiff this year to open the new dock and new Town Hall and Law Courts, and lay the foundation-stone of the College buildings. He (the speaker) thought it would be an opportune occasion for the recog-





PRESIDENTIAL BADGE OF THE CARDIFF, SOUTH WALES, AND MONMOUTHSHIRE ARCHITECTS' SOCIETY.

Presented to the Society by the Right Hon. Lord Windsor, the Right Hon. Lord Tredegar, and Sir W. T. Lewis, Bart.

(See description, page 340.)

dition of their Society. He first addressed Lord Tredegar, and was met in the most kindly manner. He then approached Lord Windsor, a past Mayor of their borough, and a lover of their art: from him also he received a very encouraging reply. Lord Bute, whom he next proposed to approach, being on his way to South Africa, he addressed himself instead to Sir W. T. Lewis, who had done so much good work for Cardiff, and met with a favourable response from him. He should wear the badge during the remainder of his term of office with pride, and he trusted that no one who in time to come would have the honour to wear it would disgrace it.\*

Mr. E. W. M. Corbett [F.] gave "The Local Governing and Educational Bodies," and said that the architects of Cardiff were indebted to the Corporation of Cardiff for the grand scheme for developing Cathays Park. They could already point with the greatest pride to what was being done; what their future would be he could only leave to their imagination. They could not see anything equal to it in any provincial town in the country, if indeed in Europe, unless it was the Champs-Élysées in Paris.

The Mayor of Cardiff, in responding, said he felt that the governing body he had the honour to represent had reason to be deeply indebted to the architects of the town. They had heard that evening from eminent authorities of the splendid monuments of architecture in the town, and he was pleased to say that, coming from such an authority as Mr. Corbett, it must be gratifying to them. They had, he was glad to know, the designer of the Town Hall and Law Courts (Mr. Lanchester) with them. At an early date the College

would invite them to participate in a function which would redound to the credit of Cardiff and South Wales for all time. He referred to the laying of the foundation-stone of the new College buildings by H.R.H. the Prince of Wales; and he hoped they would all support the College authorities on that occasion.

Principal Griffiths, referring to the question of architects for their College buildings, asked the architects of South Wales to believe that, however they might disagree with the action of those in authority at the College, it had been their one aim and object to procure the best possible result for Cardiff and South Wales. They might have followed paths distasteful to them, but they wanted to secure the best possible end. The generosity of tone of the architects of Cardiff and South Wales was one for which he could not personally be sufficiently grateful.

The Secretary of the Institute, in responding for the London Visitors, proposed by Mr. George Thomas [F.], said that in return for the hospitality received that day London members would give the Cardiff Society a most cordial welcome next year at the Seventh International Congress. He urged on the Allied Societies the necessity of giving the Institute their support on this occasion, as on that would depend in great measure the success of what in foreign countries had always been a brilliant and most important international gathering.

## MINUTES. X.

At the Tenth General Meeting (Ordinary) of the Session 1904-5, held Monday, 20th March 1905, at 8 p.m.—Present, Mr. John Belcher, A.R.A., *President*, in the Chair, 45 Fellows (including 14 members of the Council), 51 Associates (including 2 members of the Council), 6 Hon. Associates, and numerous visitors: the Minutes of the Meetings held Monday, 6th March 1905 [p. 312], were taken as read and signed as correct.

The Hon. Secretary announced the decease of the following members:—Charles Bennett Arding, *Associate*, elected 1857; Professor Ludwig Peter Fenger, of Copenhagen, *Hon. Corresponding Member*, elected 1886.

The following Fellows attending for the first time since their election were formally admitted by the President:—Charles Belfield Bone, M.A. Oxon.; Alexander Cunningham Forrester; Arthur George Layton; William Gilmour Wilson.

Papers on DECORATIVE PAINTING were read by Sir William Richmond, K.C.B., R.A., Alfred East, A.R.A., and Solomon J. Solomon, A.R.A., *Hon. Associates*, and having been discussed, a vote of thanks was passed to the authors by acclamation.

On view in the Meeting-room was a numerous collection of photographs of surviving examples of ancient pictorial mosaics, fresco paintings, and sculptural work in Constantinople, Rome, Venice, Ravenna, Palermo and other Italian cities, kindly lent for the occasion by Sir Wm. Richmond, R.A.

The proceedings closed and the Meeting separated at 10 p.m.

\* *Description of the Badge.*—The Badge, which is the generous and joint gift of the Right Hon. Lord Windsor, the Right Hon. Lord Tredegar, and Sir William Thomas Lewis, Bart., to the Cardiff, South Wales, and Monmouthshire Architects' Society, is of solid eighteen-carat gold, of Gothic design, embodying shields in enamels in true heraldic colours, the arms of Cardiff, South Wales, and Monmouthshire, surmounted by the Prince of Wales's feathers in platinum. On either side of the shields are instruments and tools emblematical of the architectural profession, with a scroll-ribbon in enamels at the base bearing the name of the Society, the whole being surrounded by oval-shaped scrolls with inserted patras and edged with carved crochets, and suspended by links to caps of two carved and sunk columns to a miniature seal of the Royal Institute. It is fastened around the neck by royal blue ribbon secured at the back with a gold Gothic clasp. On the back of the Badge is the following inscription, viz.—"Presented to the Cardiff, South Wales, and Monmouthshire Architects' Society by the Right Hon. Lord Windsor, the Right Hon. Lord Tredegar, and Sir William Thomas Lewis, Bart. The presentation was made on behalf of the donors by John Belcher, Esq., A.R.A., President of the R.I.B.A., 14th March 1905; Chilton James, F.R.I.B.A., President." On the back of the miniature seal is inscribed: "Allied with the Royal Institute of British Architects 1893." The Badge is the design of the President, assisted and supplied by Mr. W. H. Maton, jeweller, of Cardiff.

